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ABSTRACT

This annotated bibliography includes selected items on public, school, university, and special music libraries and librarianship 1937 - 1973. Publications are primarily in the English language, with a few in French. Coverage extends to music library administration, acquisition of materials (including musical editions, performance parts, microforms, recordings, cassettes, periodicals, reprints), copyright, binding, cataloging and classification, reference and other services, local music history, radio and symphony orchestra libraries, friends of music, history and distribution of music libraries, cooperative projects, international music librarianship, exhibitions, rare materials, and music library education. (LS)

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A SELECTED BIBLIOGRAPHY OF MUSIC LIBRARIANSHIP

by
DON PHILLIPS

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INTRODUCTION

This bibliography covers the literature of music librarianship for public, school, and university librarians. While the scope is limited to items specifically concerned with music librarianship, some writings for such specialized areas as microforms and recordings have been included.

Articles limited to one particular music library have been omitted. However, such pieces have been included when they attempt to use the experience of the one library as the basis for advice or generalization which may be more broadly applicable. Studies of analytical and descriptive bibliography as it concerns music and surveys of the content of the materials of the music library have been omitted.

The materials available in foreign languages have not been included other than a few articles from French sources. The scope of the bibliography covers the years from 1937 (Otto Kinkeldey's article on education for music librarianship) to such recent writings as those on collection policies in academic libraries in the March 1973, issue of Music Library Association *Notes*.

MUSIC LIBRARY ADMINISTRATION

GENERAL WORKS

1. Asheim, Lester. "The Organization of Music Materials," *The Humanities and the Library: Problems in the Interpretation, Evaluation and Use of Library Materials*. Chicago, ALA, 1957, pp. 151-98.

   In libraries music is equal in importance to but not a part of fine arts. There are practical reasons for handling these materials separately. The author lists the stylistic periods in music and gives a brief resumé of each. In addition, brief discussion is given to musical literature (music, books about music, phonograph records, periodicals, films, and reference materials), types of music libraries, the organization of materials, and problems of the music library.

2. Baldwin, Margaret I. *Music Librarianship: An Annotated Bibliography of Periodical Literature, 1942-June, 1952*. Unpublished

Master's thesis prepared for the School of Library Science in the Graduate School, Drexel Institute of Technology, June 1953.
Although dated, its entries will provide historical sources about the information of numerous libraries and covers two hundred annotated articles on music librarianship in primarily public libraries.

3. Bradley, Carol J., ed. *Manual of Music Librarianship.* Ann Arbor, Music Library Association, 1966.
This volume touches most of the aspects of music librarianship in public and university libraries. A chapter is devoted to each aspect of librarianship from acquisition to fund-raising. A new edition is in preparation by Hans Lenneberg.

4. Bryant, Eric Thomas. *Music Librarianship: A Practical Guide.* London, James Clarke and Co., 1959.
The introduction discusses the problems of handling various kinds of music materials, equipment, organization of the music library, and the staff. A chapter is devoted to each aspect of music librarianship. Author or composer and titles are cited profusely. Additional sources are recommended for further reading. An American edition is distributed by Hafner Publishing Co.

5. Currall, Henry F. J. *Phonograph Record Libraries: Their Organisation and Practice.* 2d ed. London, Crosby Lockwood and Son, Ltd., 1970.
The emphasis is on British music libraries, but all aspects of making recordings available for use from selection to circulation are discussed. Acquisition, cataloging, maintenance, and service are included. An expanded version of the 1963 publication. Published in the U.S. by Archon Books, Hamden, Conn.

6. McColvin, Lionel R., and Reeves, Harold. *Music Libraries: Their Organisation and Contents, with a Bibliography of Music and Musical Literature.* Completely rewritten, revised and extended by Jack Dove. London, Andre Deutsch, 1965.

This book covers all the technical aspects of music librarianship: acquisitions, cataloging, classification, binding, storage, branch collections, and recordings. Extensive lists of music and musical literature are provided. An international view of collections and libraries of music in addition to suggestions for private collecting are offered. An earlier edition was published by Grafton in 1937-38.

7. March, Ivan. *Running a Record Library.* Blackpool, Lancashire, The Long Playing Record Library, Ltd., 1965.
One of the more up-to-date volumes on record collections. Includes more detailed chapters on selection, basic collections, budgets, cataloging systems, and staff. A list of recordings, review sources, and catalogs is provided.

8. Moor, Arthur Prichard. *The Library-Museum of Music and Dance.* New York, Teachers College, Columbia University, 1938.
The book is dated but offers valid suggestions for the establishment of a library-museum. Chapters dealing with needs, resources and dangers, and a program are all applicable to today's problems. Historical sketches and a chronological table of libraries and museums up to 1937 will prove useful.

9. Nicewonger, Harriet. "A Selected Bibliography on Music Librarianship in the United States," *Library Trends*, 8:614-17, April 1960.
A chronological list of literature on music in public libraries or music collections in general.

10. Redfern, Brian. *Organizing Music in Libraries.* Aberdeen, Great Britain, Central Press, Ltd., 1966.
A book intended for library students which briefly covers organization of materials, a comparison of some classification schemes, and cataloging practices. Published in the United States by Philosophical Library, New York.

11. Wagner, Marjorie K. *Music Librarianship in the United States--1876-1955: An Annotated, Classified Bibliography.* Unpublished Master's thesis prepared for the Catholic University of America, July 1957.
The annotations cover the following subjects: audiovisual aids, binding, buildings and equipment, cataloging, classification, processing, selection, and several areas of types of music libraries. The bibliography is in chronological arrangement for each subject area.

MANAGEMENT OF MUSIC LIBRARIES

12. Brazell, Troy V., Jr. "Comparative Analysis: A Minimum Music Materials Budget for the University Library," *College & Research Libraries*, 32:110-20, March 1971.
Statistical information from a 1970 survey of budgets for materials is presented as an argument for the need to establish objective criteria on a subject level to validate annual budget recommendations.

13. Bukofzer, Manfred F. "Forms and Functions of the Music Library," Music Library Association *Notes: Supplement for Members*, 3:3-9, March 1948.
Five major types of libraries are identified and their functions outlined. The responsibilities of 1) proper cataloging, 2) definite collecting policy, 3) decentralization for intensification, 4) new specialized music libraries (e.g., radio or motion picture), 5) obtaining reprints of old music fall to these libraries.

14. Ludden, Bennet. "The Plant, Personnel, and Budget," in *Manual of Music Librarianship*. Edited by Carol J. Bradley. Ann Arbor, Music Library Association, 1966, pp. 7-13.
The aspects of building and personnel are briefly discussed and references provided for further inquiry for each. Budget problems of costs of scores, parts, binding, phonorecords, and equipment are reviewed as a part of the general character of the article.

15. Millen, Irene. "Facts and Problems about Public Libraries in USA," *Fontes Artis Musicae*, 6:10-11, Jan.-June 1959.
Brief mention of the Social Science Research Council study in 1949 and its findings regarding music is made. The contents, organization, and services of music collections in a few important American libraries are described.

16. Shepard, Brooks, Jr. "Problems of Music Library Administration in the College or University," Music Library Association *Notes*, 11:359-365, June 1954.
A consideration of centralized and decentralized collections with an emphasis on the special nature of music.

17. Tilly, Dorothy. "Maintenance Costs," *Library Journal*, 76:1774-75, Nov. 1, 1951.
Strong support for the administration of a music library underlining the three major areas of budgeting: 1) expensive costs of scores, phonorecords, and books, 2) processing, and 3) equipment. In addition, the fact that music materials take more time and personnel must be considered.

BUILDINGS AND EQUIPMENT

18. Colby, Edward E., and Johnson, Keith O. "Sound Reproduction and Recording Equipment," in *Manual of Music Librarianship*. Edited by Carol J. Bradley. Ann Arbor, Music Library Association, 1966, pp. 76-98.
Playback equipment, recording equipment, and tape equipment are discussed in detail. Prices and names of equipment are submitted. Wide frequency response and high fidelity are explained with illustrations and diagrams. Bibliography.

19. Duckles, Vincent. "Problems of Music Library Equipment," Music Library Association *Notes*, 11:213-23, March 1954.
Practical suggestions for music library equipment are considered from the viewpoint of 1) storage for scores, recordings, orchestra parts, microfilm, periodicals, and exhibit space; 2) equipment related to service such as study scores at the piano, varying needs of faculty, graduate, and undergraduate readers, and staff work space; and, 3) facilities for recorded listening emphasizing sturdiness, ease of operation, tone

quality, economy in record wear and ease of maintenance. Listening and microfilm reading equipment mentioned is obsolete.

20. Freitag, Wolfgang M. "On Planing a Music Library," *Fontes Artis Musicae*, 11:35-49, Jan.-April 1964.
Guidelines for planning of new buildings anticipating the objectives of music librarianship are offered. Objectives should be attained in planning for service by identifying: 1) the objectives of the institution, 2) the estimated number of readers to be served, 3) the estimated increase in readers over twenty-five years or more, 4) anticipated growth of collection, 5) initial size of the collection, and 6) the number of personnel to provide for present and future conditions.

21. Short, Michael. "Some Notes on the Selection of Sound Equipment for Use in Music Libraries," *Brio*, 9:5-9, Spring 1972.
The basic sections of a sound reproduction system (source, amplifier, and output unit) are described in detail. The reader is introduced to some technical terms and can learn what he should expect to receive with particular types of equipment. Record players, tape machines, cassette machines, microphones, radio, amplifier, loudspeakers, and headphones are included.

22. Smith, Elizabeth E., and Watanabe, Ruth T. "The Music Library in its Physical Aspects," *Library Trends*, 8:604-13, April 1960.
The problems of housing a music collection are defined noting the difference between music formats and other types of material. Problems of binding and storage of more fragile music materials are considered.

ACQUISITIONS

SELECTION AND ORDER WORK

23. Baron, Hermann. "The Music Antiquarian of Today," *Brio*, 1:4-6, Autumn 1964.
The music antiquarian can be a definite asset in music bibliography or research but he must keep abreast of new developments lest his own catalogs carry misinformation.

24. Bowen, Carroll G. "A Publisher's Views on Reviewing," Music Library Association *Notes*, 23:693-97, June 1967.
The book review is 1) an accurate, bibliographical summary of the volume, 2) an accurate summary of the contents and arguments, 3) a proportionate and relevant criticism of the work, and 4) a recommendation for purchase or rejection. The

publisher must know the review process and face the problems of finding a reviewer and get the review into print.

25. Brown, Howard Mayer. "A Variety of Reviews," Music Library Association *Notes*, 23:689-92, June 1967.
The author explores the different types of reviews. A review should answer the questions 1) what is significant in the new work? 2) what are its novel aspects? 3) what is its principal contribution?

26. Bryant, Eric Thomas. "Instrumental Music," "Vocal Music," "Miniature Scores," in his *Music Librarianship: A Practical Guide.* London, James Clarke and Co., 1959, pp. 294-370, 371-417, 418-50.
In this recommended list of titles, some editions are recommended before others. Useful references and selection tools are described.

27. Coover, James B. "Materials of a Music Library," in *Manual of Music Librarianship.* Edited by Carol J. Bradley. Ann Arbor, Music Library Association, 1966, pp. 1-6.
The bulk and variety of music materials is noted. The problems associated with books, scores, performance parts, and recordings as well as gifts, which are often of little use, are discussed. Autograph scores, pamphlets, and musical instruments may be a part of the materials of a music library.

28. Dawson, H. P., and Marks, B. R. "The Ordering and Supply of Sheet Music," *Brio*, 2:8-10, Spring 1965.
An elementary introduction to the vocabulary of music acquisitions. Distinctions are made, e.g., between terms of full score, vocal score, and orchestral parts; and the importance of naming vocal parts desired, where necessary, on part songs.

29. Duckles, Vincent. "Book Buying in a University Music Library," Music Library Association *Notes: Supplement for Members*, 8:14-17, June 1949.
A list of factors to be considered in book purchases: 1) overall selection policy; 2) character and emphasis of the music department; 3) activities of scholars in the community; 4) strength or weakness of existing collection. In addition, purposes of a collection are suggested and sources of funds are mentioned.

30. Focke, Mary Frances. "Music Buying Guide," *Library Journal*, 76:1747-57, Nov. 1, 1951.
A list of music titles is presented under the headings: collections; operas, oratorios, others; concertos; and miniature scores. The items are suitable for purchase by small and medium-sized public libraries. The needs of the amateur musician are stressed. Titles are standard classical repertoire. Now out of date.

31. Fredricks, Jessica. "The Music Library: Development of Collection and Services," Music Library Association *Notes: Supplement for Members*, 8:10-14, June 1949.
Suggestions are listed to assist the implementation and development of a music collection in a public library of books and scores and services to be offered.

32. Garratt, Morris. "Some Problems of a Music Librarian," *The Library World*, LXXI/829:10-12, July 1969.
An overview of acquisitions of music and recordings. In addition to the lack of funds in libraries, the failure of publishers to furnish individual orchestral parts for replacement increases the cost of music. Bibliographical problems are considered when total catalogs must be searched for compositions for individual instruments. Questions are posed but few are answered.

33. Gerboth, Walter. "Acquisitions: College Library," in *Manual of Music Librarianship*. Edited by Carol J. Bradley. Ann Arbor, Music Library Association, 1966, pp. 14-20.
Acquisitions is discussed under five large headings: 1) budget; 2) selection policies; 3) selection tools; 4) acquisitions policies; and, 5) reprints.

34. Krummel, Donald W., and Coover, James B. "Current National Bibliographies: Their Music Coverage," Music Library Association *Notes*, 17:375-88, June 1960.
The coverage of the world's musical output in national bibliographies is studied and some of the important features are cited along with suggested improvements.

35. Krummel, Donald W. "Observations on Library Acquisitions of Music," Music Library Association *Notes*, 23:5-16, Sept. 1966.
The weaknesses of music library acquisition policies is explained. To eliminate these weaknesses a music librarian must have a commitment to music and books. It would help his cause if he could collect statistical evidence of the cost of musical materials, develop an acquisitions policy, and seek to establish cooperative programs between institutions.

36. Lésure, François. "Librarians and Musicologists," Music Library Association *Notes*, 24:665-69, June 1968.
It is necessary to consider organizing scholarly libraries adapted to needs of music research. Essential duties of such a center would be 1) location and evaluation of documentary evidence, 2) reduce duplication of materials and encourage circulation internationally, and 3) production. Translated by Rita Benton.

37. Lowens, Irving. "Is *Notes* a Musicological Journal?" Music Library Association *Notes*, 23:698-701, June 1967.

The article is concerned with book reviews in *Notes*. The readership of *Notes* is a miscellaneous group which are not musicologists. Reviews should be written for this audience because *Notes* is not a musicological journal.

38. Macnutt, Richard. "Music-Dealing from Europe." Music Library Association *Notes*, 23:17-22, Sept. 1966.
The author outlines means by which book dealers and music librarians can assist each other in the acquisitions of music materials. The scarcity of materials, rising prices, the need for well-arranged catalogs are dealer problems. A librarian can assist by providing clear-cut orders, prompt replies, and prompt payment of invoices.

39. Millen, Irene. "Acquisitions: Public Library," in *Manual of Music Librarianship*. Edited by Carol J. Bradley. Ann Arbor, Music Library Association, 1966, pp. 21-29.
Allocation of the budget is related to acquisitions policies. Selection tools for books and music are suggested along with purchasing information on discounts and sources of supply.

40. Reese, Gustave. "On the Art of Book Reviewing," Music Library Association *Notes*, 23:685-88, June 1967.
The author discusses the different types of reviews and what should be included in each. The review is shaped by the material at hand.

41. Rosenthal, Albi. "The 'Music Antiquarian'," *Fontes Artis Musicae*, 5:80-90, July-Dec. 1958.
The music antiquarian is defined as one who deals commercially with music books, music editions, or music manuscripts which are out of print or hard to locate. The article attempts to outline several centuries of the antiquarian in his social function and historical significance. Numerous important catalog titles are listed.

42. Shepard, Brooks, Jr. "Building a Collection to Meet the Needs of Research Scholars in Music," *Library Trends*, 8:539-46, April 1960.
The problems of building significant research collections in music ranging from the purchase of microfilm and periodicals to original manuscripts are presented. The difficulties of operating within a budget and persuading administrators to make additional significant purchases of retrospective collections are also treated.

43. Smith, Greta. "Selection and Purchase of Music Materials," *Library Journal*, 76:1775-76, Nov. 1, 1951.
A brief approach to the selection process. More information can be found elsewhere.

44. Stevenson, Gordon. "The Cost of Imported Scores," *Library Resources & Technical Services*, 6:320-31, Fall 1962.
A survey of costs from several sources of imported scores is compared to American prices. In all items listed the U.S. prices were substantially higher. However, some other factors should be considered: convenience of a single U.S. source; the fine trade lists, bibliographies, and catalogs provided by U.S. dealers; the time element and efficient service. Reprinted in: *Readings in Nonbook Librarianship*. Edited by Jean S. Kujoth. Metuchen, N.J., Scarecrow Press, 1968, pp. 245-59.

45. van Patten, Nathan. "A Few Observations Concerning the Acquisition of Musical Manuscripts," Music Library Association *Notes: Supplement for Members*, 16:16-19, Oct. 1951.
Original sources are important to scholarly work. It is best if they are collected in one place. Dealer's stock, private collections, and contemporary composers are named as possible sources for manuscripts.

46. Ward, K. Linda. "Collection Policy in College and University Libraries," Music Library Association *Notes*, 29:432-37, March 1973.
Describes the procedure for developing a selection policy for a university library. Little literature exists on the subject. A comparison of policies for ten libraries is made. The purposes of a collection policy are outlined: objectives and focal points, aim of the collection, overview of the library; budget preparation and justification for rejection. The formulation of a collection policy is discussed.

47. Wright, Gordon B. "Music Literature and Its Dealers," Music Library Association *Notes*, 23:23-27, Sept. 1966.
The relationship that should exist between a librarian and a bookseller is explored. The different needs of the librarian and the scholar are also examined. A firm, friendly relationship will result in better service from a dealer.

COPYRIGHT

48. DeWolf, Richard C. "Copyright in Music," Music Library Association *Notes*, 1:3-13, Dec. 1943.
Copyright and its implications as a relationship between the composer and the performer is explored. The property rights of the composer are examined with regard to monopoly, definition of a musical composition, and plagiarism.

49. Goldman, Abe A. "Copyright and Archival Collections of Sound Recordings," *Library Trends*, 21:147-55, July 1972.
A brief interpretation of the new copyright law as it applies to both public and archival use of phonorecords. Applicable since Feb. 15, 1972.

50. Harrington, W. Clark. "On the Trail of the Performing Right," Music Library Association *Notes*, 4:241-43, March 1947.
Broadcasters depend upon copyright dates on catalog cards to be accurately transferred from music. A special library file of music which is genuinely in the public domain has definite historical, curiosity, and legal value.

51. Joint Libraries Committee on Fair Use in Photocopying. "Fair Use in Photocopy: A Report on Single Copies," *ALA Bulletin*, 55:571-73, June 1961.
A report on the study of photocopying with findings of the committee and recommended policy followed by a summary of committee studies.

52. Kownatsky, Harry. "Copyright Law Revision: The Zero Hour Approaches," Music Library Association *Notes*, 18:197-208, March 1961.
An historical survey of copyright law.

SPECIAL FORMS: MUSICAL EDITIONS

53. Krummel, Donald W. "Bibliography's Stepchild: The Printed Note," *Library Journal*, 90:1249-54, March 15, 1965.
Music has become a more clearly defined segment of our intellectual lives. Librarians have expanded service to this area which has resulted in the need for music to have special treatment, bibliographical control, and the establishment of qualitative standards in all libraries. Reprinted in: *Readings in Nonbook Librarianship*. Edited by Jean S. Kujoth. Metuchen, N.J., Scarecrow Press, 1968, pp. 230-37.

SPECIAL FORMS: PERFORMANCE PARTS

54. Kownatsky, Harry L. "Performance Parts and Sheet Music," in *Manual of Music Librarianship*. Edited by Carol J. Bradley. Ann Arbor, Music Library Association, 1966, pp. 99-106.
Recommendations are made for the cataloging, binding, marking, and circulation of performance parts for chamber and orchestral music.

SPECIAL FORMS: MICROFORMS

55. Blum, Fred. "Music Library Association Panel on Microforms and Photoduplication," *Current Musicology*, 6:137-42, 1968.
This report identifies some important microform projects in music. Presents problems of this form of material and bibliographical tools. Urges cooperation among libraries for microform projects.

56. Heckmann, Harald. "Archive of German Music History," Music Library Association *Notes*, 16:35-39, Dec. 1958.
A report about a microfilming project to inventory early German

music history, collect microfilms, and prepare scientific editions. Also includes a description of the punched card format for cataloging purposes.

57. Hill, Richard S. "Notes for *Notes*," Music Library Association *Notes*, 14:353-55, June 1957.
Arguments for preservation of manuscripts on microfilm. Gives examples of microfilming projects that have left music sources untapped.

58. Jurres, André. "From Microfilm to Microphone," *Music Libraries and Instruments. Hinrichsen's Eleventh Music Book.* London, Hinrichsen Edition, 1961, pp. 169-73.
Contemporary Dutch compositions are encouraged by a microfilm project. If sufficient interest results, the composition is printed and copyright privileges revert to the composer through the publisher. Reproduction is not limited to contemporary works or music. Encyclopedias, books, and periodicals are included in this program.

59. Lenneberg, Hans. "Problems in the International Exchange of Microfilm," *Fontes Artis Musicae*, 15:75-82, May-Dec. 1968.
Microforms are no longer innovations. The difficulties of research are probed considering the availability of microforms when a scholarly investigation may be prohibited because of inability to examine original works. Unrestricted use of original sources in the public domain in microform and microform exchange are advocated. Replies to this paper follow which were presented by Harald Heckmann, François Lésure, and Rita Benton.

60. Watanabe, Ruth T. "Copy and Microtext in the Music Library," in *Manual of Music Librarianship.* Edited by Carol J. Bradley. Ann Arbor, Music Library Association, 1966, pp. 107-14.
Several types of photocopiers are named. Caution is urged in the use of photocopy opportunities. Microcards and microfilm are discussed. The availability of music in this format is mentioned.

SPECIAL FORMS: RECORDINGS

61. Bryant, Eric Thomas. "The Cataloguing of Gramophone Records in Public Libraries," in Henry F. J. Currall, *Phonograph Record Libraries: Their Organisation and Practice.* 2d ed. London, Crosby Lockwood and Son, Ltd., 1970, pp. 65-79.
Cataloging needs for the BBC and public libraries differ greatly because of use made of the recordings in each case. The author encourages the use of the *ALA/MLA Code for Cataloging Music and Phonorecords* and points out some exceptions to be made in the case of British libraries.

62. Bryant, Eric Thomas. "Gramophone Record Libraries," in his *Music Librarianship: A Practical Guide*. London, James Clarke Co., 1959, pp. 184-281.
A long chapter covers all the administrative problems of a phonorecord collection from selection through cataloging to circulation.

63. Colby, Edward E. "Sound Recordings in the Music Library: With Special Reference to Record Archives," *Library Trends*, 8:556-65, April 1960.
The basic values of music recordings as documentary materials are discussed along with examples of their actual and potential uses in library and archival collections.

64. Colby, Edward E. "Sound Scholarship: Scope, Purpose, Function and Potential of Phonorecord Archives," *Library Trends*, 21:7-28, July 1972.
There is a need for scholars and students to give greater consideration to the value of sound recordings as a research material. The value of archival recordings is considered with regard to their educational value, legal aspect, and uses. Bibliography.

65. Cooper, Eric. "Technical Data and Information for Gramophone Record Librarians," in Henry F. J. Currall, *Phonograph Record Libraries: Their Organisation and Practice*. 2d ed. London, Crosby Lockwood and Son, Ltd., 1970, pp. 96-161.
The author provides interesting details about the manufacture of records: recording, transfer of tape to disc, making metal masters, pressing, and manufacturing faults. This is followed by discussions of lending conditions, motor problems, worn styli, pick-up arms, amplification, and general care of records and tapes. The author's premise is that a well-informed staff communicates its concern for quality materials to users.

66. Hanna, Edna Frances. "First Steps Toward a Record Collection," *Illinois Libraries*, 44:134-50, Feb. 1962.
All the problems of beginning a record collection in a public library are discussed. Precedents, assistance in planning, gifts, cooperative collections, service, sound reproduction, selection policy, discographies, children's records acquisition, record care, processing, cataloging and classification, and storage are briefly discussed. Smaller public libraries would find the article helpful. References. Reprinted in: *Readings in Nonbook Librarianship*. Edited by Jean S. Kujoth. Metuchen, N.J., Scarecrow Press, 1968, pp. 44-65.

67. Hitchon, Jean C. "Rules and Regulations," in Henry F. J. Currall, *Phonograph Record Libraries: Their Organisation and Practice*. 2d ed. London, Crosby Lockwood and Son, Ltd., 1970, pp. 46-56.

Library regulations are for the purposes of giving legal protection to the library, to ensure the running and maintenance of good service, and for defining rights, responsibilities, and liabilities of the borrower. A detailed outline and discusssion of each aspect of the items above are given. Written in terms of British libraries but applicable to American institutions.

68. Howes, John W. The Storage and Issue of Sound Recordings," in Henry F. J. Currall, *Phonograph Record Libraries: Their Organisation and Practice.* 2d ed. London, Crosby Lockwood and Son, Ltd., 1970, pp. 84-95.
The pros and cons of open and closed access, browser bins, and vertical files are reviewed. Diagrams of shelving units are presented followed by paragraphs on records in transit, damage to LP's, charges for damage, and shelving arrangements.

69. Kallai, Sandor. "A Music Critic Looks at Basic LP Collections," *Library Journal*, 88:3802-03, Oct. 15, 1963.
A music critic examines four basic record lists and comments on their utility. He disagrees that basic lists should consist of the best examples of the period from 1725 to 1900. Besides historically significant recordings of medieval and renaissance times, he advocates the purchase of contemporary recordings and discs to fill in the gaps of the listener's experience. Reprinted in: *Readings in Nonbook Librarianship*, Edited by Jean S. Kujoth, Metuchen, N.J., Scarecrow Press, 1968, pp. 39-43.

70. Kujoth, Jean S., ed. *Readings in Nonbook Librarianship.* Metuchen, N.J., Scarecrow Press, 1968.
A compilation of articles about the organization and handling of nonbook materials in the secondary school as well as at the college and university levels. In addition to music and spoken word recordings, such topics as archives, films, art works, newspaper clippings, and pamphlets are covered. Bibliographies.

71. Lang, Paul Henry. "The LP and the Well-Appointed Library," *Library Journal*, 88:1809-12, May 1, 1963.
A general approach to the administration of a phonograph record collection. Reprinted in: *Readings in Nonbook Librarianship.* Edited by Jean S. Kujoth. Metuchen, N.J., Scarecrow Press, 1968, pp. 39-43.

72. Lewis, Derek. "The BBC Gramophone Library," in Henry F. J. Currall, *Phonograph Record Libraries: Their Organisation and Practice.* 2d ed. London, Crosby Lockwood and Son, Ltd., 1970, pp. 226-34.
The encouragement of record sales because of broadcasts enabled the BBC to make regular music broadcasts. In turn, the BBC placed standing orders with record manufacturers for every record produced. The author describes acquisitions, registry,

cataloging, storage and issue, the staff, deletion, archives, and services to BBC broadcasting subsidiaries in London, the boroughs, and its World Services. A list of catalogs, journals, and selected references is appended.

73. Miller, Catharine K. "Phonograph Records in U.S. Public Libraries," *Fontes Artis Musicae*, 3:146-47, July 1956.
The problems of organization and active use of record collections through circulation, programming, and reference are briefly mentioned.

74. Miller, Miriam H. "Gramophone Record Librarianship: A Selective Bibliography," in Henry F. J. Currall, *Phonograph Record Libraries: Their Organisation and Practice*. 2d ed. London, Crosby Lockwood and Son, Ltd., 1970, pp. 284-95.
An extensive list of articles and books about record librarianship. More than fifty items are from American sources but most are of British origin.

75. Morgan, John. "Gramophone Record Selection, Withdrawal and Replacement--General," in Henry F. J. Currall, *Phonograph Record Libraries: Their Organisation and Practice*. 2d ed. London, Crosby Lockwood and Son, Ltd., 1970, pp. 176-95.
Librarians are cautioned to make record selections on the basis of service to clientele avoiding personal bias. Choosing the basic stock is emphasized considering instrumental and vocal forms after a discussion of what to buy when the basic stock arrives. Criteria are suggested for records withdrawn because of damage, nonavailability, or reissued in a better performance.

76. Myers, Kurtz. "The Record Review," *Library Journal*, 88: 1813-17, May 1, 1963.
The author outlines his approach to the index of record reviews in the quarterly issue of *Notes*. He points out a reviewer's approach to his task of comparing performers, performances, acoustics, and mechanical equipment as it affects recording or playback. Record review sources from Europe are also listed. Reprinted in: *Readings in Nonbook Librarianship*. Edited by Jean S. Kujoth. Metuchen, N.J., Scarecrow Press. 1968, pp. 86-93.

77. Myers, Kurtz. "Theater Records," *Library Journal*, 76:1763-71, Nov. 1, 1951.
Drama, film music, documentaries, poetry, and some diction recordings are discussed in this article by the author of *Notes* "Records in Review." Prices are out of date but composers, authors, and titles are worthwhile.

78. Pearson, Mary D. *Recordings in the Public Library*. Chicago, ALA, 1963.

Some of the material is outdated but the book affords an introduction to the selection, acquisition, cataloging, classification, and servicing of a phonorecord collection in public libraries. Various lists of references and sources of materials are provided.

79. Pickett, A. G., and Lemcoe, M. M. *Preservation and Storage of Sound Recordings.* Washington, D. C., Library of Congress, 1959.
A technical description of various factors affecting the deterioration of phonorecords and magnetic tapes but does not include playback wear. Recommendations are made for maximum safety in storage. Suggestions for future studies are enumerated. Bibliography.

80. Plumb, Philip W. "The Record Reviews," in Henry F. J. Currall, *Phonograph Record Libraries: Their Organisation and Practice.* 2d ed. London, Crosby Lockwood and Son, Ltd., 1970, pp. 280-83.
Four major sources of reviews are noted in Great Britain. Some good and bad aspects of reviews are pointed out. The services afforded by the *Gramophone, Audio and Record Review, Records and Recordings, The Monthly Letter, The Concensus and Review,* and other newspapers and journals are noted.

81. *A Preliminary Directory of Sound Recordings Collections in the United States and Canada.* Prepared by a committee of the Association for Recorded Sound Collections, Jean Bowen, chairman. New York, New York Public Library, 1967.
Location and size of private and public collections are listed alphabetically by state and by collection. General subject coverage, special areas collected, types of recordings, size, and information about cataloging and whether exchange privileges are available is noted.

82. Robbins, Donald C. "Current Resources for the Bibliographic Control of Sound Recordings," *Library Trends,* 21:136-46, July 1972.
Startling, unexpected, and unnoticed growth of sound recordings has contributed to the problem of bibliographic control. U.S., foreign, and miscellaneous trade lists are identified as a means of assistance. Bibliography.

83. Roberts, Don. "The Establishment and Care of a Library Record Collection," *New Mexico Library Bulletin,* 35:322-28, Spring 1966.
A brief approach to the administration of a record collection touching on the subjects of selection, cataloging, care, and housing. Reprinted in: *Readings in Nonbook Librarianship.* Edited by Jean S. Kujoth. Metuchen, N.J., Scarecrow Press, 1968, pp. 66-71.

84. Saul, Patrick. "Preserving Recorded Sound," *Music Libraries and Instruments. Hinrichsen's Eleventh Music Book.* London, Hinrichsen Edition, 1961, pp. 110-16.
An archival approach to recordings from the viewpoint of the British Institute of Recorded Sound. The principles of disposal, international collection, nonselection, and documentation are explained. Policies for future growth and expansion are reviewed.

85. Saul, Patrick. "Sound Recordings in Academic Institutions," *Brio*, 5:5-8, Autumn 1968; 6:3-6, Spring 1969; 6:23-27, Autumn 1969.
Three articles of comprehensive coverage including an historical survey of sound recordings in academic institutions. Includes items from Italy, France, Sweden, and other foreign countries. BBC services are described as are the British Institute of Recorded Sound. Copyright is considered. Although some collections are in institutions such as the BBC, they do serve academic functions. Problems affecting sound recordings are considered such as storage and damage.

86. Shank, William, and Engelbrecht, Lloyd C. "Records and Tapes," in *Manual of Music Librarianship.* Edited by Carol J. Bradley. Ann Arbor, Music Library Association, 1966, pp. 65-75.
Acquisition, processing, circulating collections, and cataloging are all mentioned in this article. Sources of supply, and titles to assist in organizing a collection are recommended. Bibliography.

87. Smith, Joan Pemberton. "A Basic Stock List," in Henry F. J. Currall, *Phonograph Record Libraries: Their Organisation and Practice.* 2d ed. London, Crosby Lockwood and Son, Ltd., 1970, pp. 162-75.
Four hundred recommended works are listed as a guide for librarians with little knowledge of music who may have to begin a record library. The works are grouped accordings to *Grove's Dictionary of Music and Musicians.* These titles are standard concert, classical repertoire representing all musical periods except pre-Bach.

88. Spivacke, Harold. "The Preservation and Reference Services of Sound Recordings in a Research Library," *Music Libraries and Instruments. Hinrichsen's Eleventh Music Book.* London, Hinrichsen Edition, 1961, pp. 99-110.
Acquisitions is discussed considering national libraries, imports, and exclusive recording agreements. Preservation of discs and tapes requires temperature and humidity control. Different types of recordings such as acetate and vinylite as well as the materials in which they are stored must be kept in mind. Reference is approached in view of reproduction rights, interlibrary loan, and whether users have access to materials themselves.

89. Stevenson, Gordon. "Discography: Scientific, Analytical, Historical and Systematic," *Library Trends*, 21:101-35, July 1972.
Following a brief statement of the history of discography a discussion of scientific, analytical, historical, and systematic discography is presented. Extensive bibliography.

90. Stines, Ruth. "A Concept of Recordings for Public Libraries," *Illinois Libraries*, 48:97-103, Feb. 1966.
A general approach to administration of recordings in the public library. Reprinted in: *Readings in Nonbook Librarianship*. Edited by Jean S. Kujoth. Metuchen, N.J., Scarecrow Press, 1968, pp. 72-76.

91. Taubman, Howard. *How to Build a Record Library*. Garden City, Hanover House, 1953.
This book could serve two purposes: 1) a basic selection list for the librarian who must begin a record collection, or, 2) a source to which a patron could be referred who wants to begin his own collection. A useful little book but many titles could now be added in the jazz and later chapters.

92. Walker, Earl, Miller, Philip L. and Lee, Morton. "Recording Symposium," Music Library Association *Notes*, 7:363-71, June 1950.
Provides an historical perspective of the change from 78 rpm to 33 rpm discs, the introduction of tape recordings and the brief life of the wire recorder.

93. Webb, Francis R. "The New Record Library: Establishment and Maintenance," in Henry F. J. Currall, *Phonograph Record Libraries: Their Organisation and Practice*. 2d ed. London, Crosby Lockwood and Son, Ltd., 1970, pp. 32-37.
Describes the circumstances leading to the establishment of a record library. Tries to avoid a "how I did it" approach at the same time giving detailed accounts of expenses for initial costs, present running costs, staff, and membership fees. Unfortunately, expenses are stated in English pounds.

94. Welch, Walter L. "Preservation and Restoration of Authenticity in Sound Recordings," *Library Trends*, 21:83-100, July 1972.
An excellent article for those who anticipate beginning archival collections or who already hold them and need to know about deterioration factors. Preservation and restoration are discussed in a practical and useful way. Bibliography.

95. Williams, David G. "The Selection of Foreign Gramophone Records," in Henry F. J. Currall, *Phonograph Record Libraries: Their Organisation and Practice*. 2d ed. London, Crosby Lockwood and Son, Ltd., 1970, pp. 196-212.
Foreign recordings are important in record collections. Foreign

sources in Britain, France, Eastern Europe, Germany, and the U.S. and the types and quality of issues are listed. Specialist record suppliers are also discussed. A small list of sources abroad, catalogs, and periodicals is provided.

SPECIAL FORMS: CASSETTES

96. Colburn, Dave. "Building a Cassette Tape Bank: Everything You Wanted to Know," *Educational Screen and Audiovisual Guide*, 50:6-16, April 1971.
A discussion of the development of cassettes, equipment, student orientation, trouble shooting, and use in an educational program. A practical guide for the less informed music librarian.

97. "How Cassettes Compare with Tapes and Discs," *Consumer Reports*, 35:396-97, July 1970.
A report of a comparison of ten reel-to-reel, cassette and disc recordings. Cassettes were the poorest except for a Deutsche Gramophone recording comparable to the same title on disc: superior to reel-to-reel.

98. Poulos, Arthur. "Audio and Video Cassettes: Friend or Foe of the Librarian?" *Special Libraries*, 63:22?-26, May-June 1972.
Provides a short, clear distinction between 8-track cartridges and cassettes plus a few advantages and disadvantages of using them but speaks more about the video cassettes.

99. "PS Buyer's Guide to Cassette Players," *Popular Science*, 199:90-93, Nov. 1971.
A panel of judges reports satisfaction with overall high quality of twenty-two cassette decks tested. Rates equipment in three categories: excellent, good, and not recommended. Cassette players are less satisfactory; the tape used is important.

100. Ryan, Noel. "Will You Have Cassette Tapes in Your Library?" *Canadian Library Journal*, XXVIII/2:106-109, March-April 1971.
Although cassettes are more expensive, the author believes that they will replace discs. Different types of cassette systhems are described as well as the quality of playback. Some problems of storage and circulation are mentioned.

101. Salm, Walter G. "Look What They've Done with the Lowly Cassette," *Popular Mechanics*, 136:100-05, 188, Dec. 1971.
An easily readable brief description of new models of cassette players and recorders. Explains chromium dioxide tapes and the Dolby noise suppressing units now on cassette recorders.

102. Salm, Walter G. "Cassette or Cartridge: Which Tape Machine for You?" *Popular Mechanics*, 135:72-75, 172, Feb. 1971.
Describes several improvements in cassettes; compares advantages and disadvantages of the cartridge and the cassette.

SPECIAL FORMS: PERIODICALS

103. Blum, Fred, comp. "Music Serials in Microform and Reprint Editions," Music Library Association *Notes*, 24:670-79, June 1968.
A checklist of microform and reprint editions of music serials. Important sources of materials listed. Includes holdings information and costs for each title.

104. Bowen, Jean, and Jackson, Paul T. "A Study of Periodicals Indexed in *Notes'* Index of Record Reviews," Music Library Association *Notes*, 22:945-55, Winter 1965-66.
All titles except the French *Disque* are in English. A handicap of the index noted by the authors. The study of the periodicals is grouped as follows: 1) general literary and political, 2) consumer service, 3) *Library Journal*, 4) folklore, 5) general music, 6) scholarly music, 7) record magazines.

105. Clough, F. F., and Cuming, G. J. "Phonographic Periodicals: a Survey of Some Issued Outside the U.S.," Music Library Association *Notes*, 15:537-58, Sept. 1958.
A review of th , then, current phonographic periodicals. A brief assessment of the scope and utility of each. Subscription rates given where possible. Extensive list arranged alphabetically by country, then title.

106. Hatch, Lucille. "Music Magazines," *Top of the News*, 17: 64-66, Dec. 1960.
Suggests seven music periodicals for public school libraries.

107. Watanabe, Ruth T. "Current Periodicals for Music Libraries," Music Library Association *Notes*, 23:225-35, Dec. 1966.
The article proposes to identify the chief current periodicals and to recommend purchase according to the size of a library. The categories of the periodicals are: current events, the learned journal, music education and pedagogy, audio, performing media, church music, "new music," promotion or propaganda, and nonmusic journals. 1966 addresses, costs, and a description of the journal are included.

SPECIAL FORMS: REPRINTS

108. Freedman, Frederick. "Perspective--Music Reprint Industry," *Choice*, 6:977-85, Oct. 1969.
A discussion of terms, e.g., impression, reissue, facsimile, begins the article and is followed by warnings about the use of the terms revised edition, second edition, etc. A history of the reprint industry is given and questions of format and price are raised. A list of music reprinters closes the article.

109. Gerboth, Walter. "Criteria for Quality in Reprint Publications," Music Library Association *Notes*, 26:718-19, June 1970.
Criteria prepared by the author as a member of the Joint AMS/MLA Reprints Committee developed out of committee discussion representing a consenus. The criteria cover: 1) the kinds of reprints, 2) items that do not merit reprinting, 3) format, and 4) suitable editorial editions.

110. Greener, Barbara R. "Collected and Complete Editions of Music in Reprint," *Reprint Bulletin*, 14:1-2, May-June 1969.
The majority of titles published to date are not music books, but books about music. Complete and collected editions are appearing in increasing numbers. A list of works and a short directory of publishers is included.

111. Greener, Barbara R. "Comments on Music Reprinting," *Reprint Bulletin*, 12:3-9, March-April 1967.
Expanding graduate programs have created a demand for out-of-print and scarce music research materials. The reprint industry has influenced music librarians to modify their O/P acquisitions policy. The purchaser and the reprint publisher need more reliable and comprehensive music reprint information for closer co-ordination and cooperation within the industry as well as with booksellers and librarians.

112. Krummel, Donald W. "The Facsimiliad; or, Clio's Harp Re-Strung in the Wilderness of the Bookstacks, for the Amusement and Diversion of Various Quaint Elves: A Curious and Quasi-Cacophonous Narrative," Inter-American Musical Research. *Yearbook*. Austin, Texas, Institute of Latin American Studies, 1971.
A quasi-irritably humorous discussion of reprints of American music and books about American music. The author is concerned that reprints are so often poorly selected and poorly produced. A history of reprinting is followed by a topical discussion of reprints relating to American music.

113. "RSTD Reprinting Committee May Revise Microfilm Policy," *Library Journal*, 97:2010, June 1, 1972.
The fees charged for edition reprinting and microfilm publications are the subject of this report.

BINDING

114. Lawton, Dorothy. "Binding Problems in Music: Methods and Costs," Music Library Association *Notes*, 5:24-28, Nov. 1937.
Prices quoted no longer apply but basic binding problems are discussed under 1) protection, 2) liability, and 3) asset. The discussion is practical though elementary.

115. Miller, Catharine K. "Binding and Circulation," in *Manual of Music Librarianship.* Edited by Carol J. Bradley. Ann Arbor, Music Library Association, 1966, pp. 58-64.
Separate sections are given to unbound music (one signature, more than one signature, and scores with parts), publisher-bound music, and books on music. This is followed by a brief note on circulation.

CATALOGING AND CLASSIFICATION

CATALOGING: GENERAL

116. Bryant, Eric Thomas. "Cataloguing," in his *Music Librarianship: A Practical Guide.* London, James Clarke Co., 1959, pp. 109-40.
A detailed approach to music cataloging problems. A comparison of cataloging codes is presented for the non-specialist. References for cataloging records are provided.

117. Cazeaux, Isabelle. "Classification and Cataloging," in *Manual of Music Librarianship.* Edited by Carol J. Bradley. Ann Arbor, Music Library Association, 1966, pp. 30-57.
A comprehensive survey of the many procedures and questions that should be considered in the cataloging services for books and music. Recordings and other nonbook materials are excluded. An annotated, selected bibliography of eighty items is included.

118. Cunningham, Virginia. "Shelflisting Music," Music Library Association *Notes: Supplement for Members,* 31:11-13, Feb. 1961.
No rules exist in print for shelflisting music. Rules developed at the Library of Congress are explained.

119. Cunningham, Virginia. "Simplified Cataloging of Music," *Journal of Cataloging and Classification,* 6:6-7, Winter 1950.
The revision of the *MLA Code for Cataloging Music* includes rules for cataloging music for both scholarly and popular music collections. A brief discussion of the popular application of the code is presented here.

120. Cunningham, Virginia. "Simplified Rules of Cataloging Music," Music Library Association *Notes: Supplement for Members,* 21:8-10, Dec. 1952.
Basic points applicable to many libraries are outlined in a general discussion of cataloging music. The minimum number of elements and the conventional title are discussed.

121. Dewey, Harry. "Music and Phonorecord Code Criticized," *Library Journal,* 83:1665-68, June 1, 1958.

The reviewer comments on his disappointment that the new code is merely a compilation of past materials and that no new materials are included. The lack of information to assist in cataloging phonorecords is also noted. His comments are refuted by Edward N. Waters, Assistant Chief, Music Division, LC; Harriet Nicewonger, Assistant Music Librarian, University of California at Berkeley; Elizabeth Ohr, Head, Music Department, Indianapolis Public Library.

122. Duckles, Vincent H. "Musical Scores and Recordings," *Library Trends*, 4:164-73, Oct. 1955.
The administration of a self-contained music library is not the same as handling music in a general library. The discussion is organized in three divisions: 1) cataloging and classification; 2) reference bibliography; and 3) processing and storage.

123. Elmer, Minnie. "Classification, Cataloging, Indexing," Music Library Association *Notes: Supplement for Members*, 25:23-28, Dec. 1957.
A discussion of the three items named and problems involved depending upon the size of the library. A survey of six university libraries and their approach to the problems serve as a discussion point.

124. Foster, Donald L. *Notes Used on Music and Phonorecord Catalog Cards* (University of Illinois Graduate School of Library Science Occasional Paper No. 66). Urbana-Champaign, University of Illinois Graduate School of Library Science, 1962.
One- or two-line examples of many types of notes used on music and phonorecord catalog cards.

125. Hess, Albert G. "The Cataloging of Music in the Visual Arts," Music Library Association *Notes*, 11:527-42, Sept. 1954.
A discussion of the need for musical iconography followed by an outline of procedures for cataloging materials of this type.

126. Miller, Catharine K. "Pictures Invade the Catalog," *Library Journal*, 71:804-05, June 1, 1946.
Thematic incipits for main entry cards are suggested where identification of a work is difficult.

127. Miller, Miriam. "A.A.C.R., 1967: Chapters 13 & 14. A Music Librarian's View of a Cataloguing Code," *Brio*, 7:27-31, Autumn 1970.
Criticisms of the *Anglo-American Cataloging Rules* regarding music. The last portion comments on problems found in the chapter dealing with phonorecords.

128. Moon, Meredith M. "Coloured Cards for Music in the Bodleian," *Brio*, 1:8, 17-18, Spring 1964.
A revision of the music section of the card catalog incorporating five cards of different colours that the author feels

gives exact detail and bibliographical history is explained.

129. Rovelstad, Betsey. "Music Cataloging in the Copyright Office," Music Library Association *Notes*, 8:283-89, March 1951.
More music is received in the copyright office than any other material. The bulk of the material necessitates a simplified cataloging which is described.

130. Swain, Olive. *Notes Used on Catalog Cards.* 2d ed. Chicago, ALA, 1963.
Limited assistance provided with samples of notes used on catalog cards.

131. van Patten, Nathan. "Some Problems in the Cataloging of Musical Manuscripts and Printed Scores," Music Library Association *Notes: Supplement for Members*, 12:5-9, June 1950.
Bibliographical information is difficult for the music cataloger to locate to identify music materials. Several problems of authentication are discussed.

132. Wallace, Ruth. *The Care and Treatment of Music in a Library.* Chicago, ALA, 1927.
Outdated but affords some assistance to those who do not have access to the *Anglo-American Cataloging Rules.*

CLASSIFICATION: GENERAL

133. Ayer, Clarence W. "Shelf Classification of Music," *Library Journal*, 27:5-11, Jan. 1902.
A description of the numerical scheme for classifying music with the Harvard College classification system.

134. Bradley, Carol J. *The Dickinson Classification: A Cataloguing and Classification Manual for Music. Including a Reprint of the George Sherman Dickinson Classification of Musical Compositions.* Carlisle, Penn., Carlisle Books, 1968.
The volume is a loose leaf binder with a reprint of the Dickinson classification scheme for music and the tables and catalog manual used at Vassar and the State University of New York at Buffalo. The system is expandable and explained in detail with numerous card examples.

135. Bryant, Eric Thomas. "Classification," in his *Music Librarianship: A Practical Guide.* London, James Clarke Co., 1959, pp. 141-83.
The chapter is introduced with two questions: 1) Should books and scores share the same symbol? 2) Should primary arrangement be by composer, form, or medium? Brown's subject classification, Cutter's Expansive Classification, the Dewey Decimal System, the Library of Congress music classification, the Bliss Bibliographic Classification, the British Catalogue of Music systems are all examined in detail.

136. Cutter, Charles A. "Shelf Classification of Music," *Library Journal*, 27:68-72, Feb. 1902.
A comparison of the classification scheme for music used by Harvard College and the Forbes Library of Northhampton, Massachusetts. The Harvard scheme is based on numbers; the Forbes scheme on letters. The article might serve as a guide for dividing music into sections to initiate a classification scheme.

137. Davies, J. H. "Review of the 'Vassar-Columbia' Classification System and Manual," *Journal of Documentation*, 13:88-89, June 1957.
A critique of the classification system including objections to the addition of further numbers to musical notations.

138. Eustis, Edwina. "Classification of Music," in Mariana Bing, ed. *Music Therapy 1953* (3d book of Proceedings of the National Association for Music Therapy), 3:49-55, 1954.
The article deals primarily with the use of types of music in music therapy. A short discussion for classifying music in a range of six levels from stimulating to depressing is included.

139. Goldthwaite, Scott. "Classification Problems in Bibliographies of Literature about Music," *The Library Quarterly*, 18:255-63, Oct. 1948.
Time has not diminished the need for a comprehensive bibliography of literature about music. An enormous list of selective bibliographies is available. Four main problems are faced in the preparation of a comprehensive bibliography: 1) the difficulty of locating contemporary titles, 2) the difficulty of checking titles, 3) the prohibitive cost of proofreading and printing, and, 4) the difficulty of classification of material.

140. Krohn, Ernst C. "On Classifying Sheet Music," Music Library Association *Notes*, 26:473-78, March 1970.
Although the article is directed toward classification problems of sheet music, good information is included about the history of publishing and plate numbers.

141. Line, Maurice B. "A Classification for Music Scores on Historical Principles," *Libri*, 12:352-63, 1963.
A provocative presentation for the classification of music scores by a historical arrangement. The notation is along the lines of the Library of Congress classification. A chart for historical purposes with the general scheme in addition to a more specialized section of the scheme is included.

142. Line, Maurice B. "A Classified Catalogue of Musical Scores: Some Problems," *Library Association Record*, 54:362-64, Nov. 1952.
The classification of musical scores presents many problems caused by publishers, binders, and composers. Titles do not always mean what they say. An alphabetical catalog is not as valuable as a classified catalog. The needs of the scholar and the performer differ. Revision of LC schedules for post-1750

music and a new set of schedules for pre-1750 music would make the resources in large and small catalogs a better bibliographical tool.

143. Meyer-Baer, Kathi. "Classifications in American Music Libraries," *Music Review*, 12:76-82, Feb. 1951.
The author has developed a scheme similar to the Library of Congress system. She points out the inconsistencies of the Dewey Decimal System and the lack of clarity and overlapping in the LC classification. Her philosophy for organizing the music collection concludes the article.

144. Music Library Association. Committee on Classification. "Music Classification," Music Library Association *Notes: Supplement for Members*, 15:9-15, June 1951.
A condensation of the LC classification for music. The scheme as presented is for study purposes, not for adoption.

145. Music Library Association. "Proposed Alternate Scheme for Dewey M780," Music Library Association *Notes: Supplement for Members*, 17:5-15, Dec. 1951.
This scheme is based on the Vassar-Columbia plan and is intended for use with scores in the Dewey Decimal System. It is sufficiently detailed for medium and fairly large collections but simple enough for small collections.

146. Pethes, Ivan. "The Classification of Music and Literature on Music," *Fontes Artis Musicae*, 15:83-102, May-Dec. 1968.
This report is an outgrowth of discussions of problems of music classification at previous conferences. A large scale survey was undertaken and conclusions reported. Reports from various countries are included in alphabetical order followed by a lengthy bibliography on classification.

147. Rovelstad, Betsey. "Condensation of the Library of Congress M Classification Schedule," Music Library Association *Notes: Supplement for Members*, 34:1-34, June 1963.
This condensation is an effort to make the Library of Congress M schedule useful to small libraries. Besides the condensation of M and ML sections, the MT section has been converted to M or ML notations. Two lists are provided: one for small libraries and another for very small libraries.

CATALOGING AND CLASSIFICATION: SPECIAL FORMS

148. Anderson, Sherman. "Cataloging the Contents of Certain Recordings," *Library Resources & Technical Services*, 9:359-62, Summer 1965.
The article is devoted primarily to a consideration of cataloging the contents of spoken and humorous musical recordings. The philosophies involved can be considered for serious musical discs, especially where spoken recordings of composers' or conductors' interviews accompany musical performances.

149. Barnes, Christopher. "Classification and Cataloging of Spoken Records in Academic Libraries," *College & Research Libraries*, 28: 49-52, Jan. 1967.
The factors of accessibility to patrons, fixed location, composer arrangement, and arrangement of works are considered with regard to classification in academic libraries. The use of LC cards, color-coded cards, and separate catalogs is a consideration in cataloging. Although intended for spoken recordings the points are valid for musical recordings.

150. Borduas, Jean-Rodolphe. "Simplify Record Classification," *Library Journal*, 85:4244, Dec. 1, 1960.
A response to Chester K. Davis' "Record Collections, 1960" article in which he advocates a chronological listing as a classification order. This is ordinarily termed accession number order.

151. Carey, John T. "The Visible Index Method of Cataloging Phonorecords," *Library Resources & Technical Services*, 13:502-10. Fall 1969.
This phonorecord cataloging system is discussed emphasizing its economy and popularity, strengths and weaknesses. Examples of the visible index, shelflist, and song title index entries are given. It is recommended for small and medium-sized public libraries and school libraries.

152. Cohen, Allen. "Classification of Four Track Tapes," *Library Resources & Technical Services*, 6:360-61, Fall 1962.
Limited approach to a classification scheme for tape recordings. Reprinted in: *Readings in Nonbook Librarianship*. Edited by Jean S. Kujoth. Metuchen, N.J., Scarecrow Press, 1968, pp. 136-38.

153. Dean-Smith, Margaret. "Proposals Towards the Cataloguing of Gramophone Records in a Library of National Scope," *Journal of Documentation*, 8:141-56, Sept. 1952.
Written before the advent of the 33 1/3 rpm disc, the introduction is interesting. The approach to cataloging is useful and the emphasis on complete analytics is encouraging.

154. Daily, Jay E. "The Selection, Processing, and Storage of Non-Print Materials: A Critique of the *Anglo-American Cataloging Rules* as They Relate to Newer Media," *Library Trends*, 16:283-89, Oct. 1967.
Phonorecords and films are considered more extensively than other nonprint media. The writer advocates looking elsewhere for cataloging assistance than the AA rules. The writer also advocates only brief entries for recordings and regards the use of uniform titles of little service to phonorecords.

155. De Lerma, Dominique-René. "Philosophy and Practice of Phonorecord Classification at Indiana University," *Library Resources & Technical Services*, 13:86-92, Winter 1969.
The function of a classification and its usefulness to patron orientation is well stated. This is followed by the description of the Indiana classification scheme which is reduced to an alphabetical assignment to medium.

156. Drake, Helen. "Cataloging Recordings," *Illinois Libraries*, 46:145-52, Feb. 1964.
A brief discussion of the growth of a recorded sound collection and its cataloging. Some cataloging and reference tools are listed and added entries are explained. A resumé of the Dewey Classification scheme used for recordings and several examples of each type of catalog card used is shown.

157. Foster, Donald L. *The Classification of Nonbook Materials in Academic Libraries: A Commentary and Bibliography* (University of Illinois Graduate School of Library Science Occasional Paper No. 104). Urbana-Champaign, University of Illinois Graduate School of Library Science, 1972.
This paper deals with the problems faced when nonbook materials are acquired such as: Is a separate catalog to be built? How large is the collection to be? Who will use the material? Will stacks be open or closed? Each type of media is considered briefly followed by an extensive bibliography arranged in alphabetical sections by media.

158. Grafton, Derek. "BBC Gramophone Library Cataloguing Practice," in Henry F. J. Currall, *Phonograph Record Libraries: Their Organisation and Practice*. 2d ed. London, Crosby Lockwood and Son, Ltd., 1970, pp. 57-64.
The BBC Gramophone Library holds 299 different recordings of Strauss' *Blue Danube*. The speed with which the recordings must be cataloged in order to get them on the air would not indicate the depth and accuracy of cataloging described in this article.

159. Hagen, Carlos B. "A Proposed Information Retrieval System for Sound Recordings," *Special Libraries*, 56:223-28, April 1965.
A proposal to use a punched card system to replace traditional cataloging techniques for sound recordings, either disc or tape. All the elements of the traditional catalog are present, but the author admits the need for a pilot project to work out details.

160. Hamman, Frances. "Bibliographic Control of Audio-Visual Materials: Report of a Special Committee," *Library Resources & Technical Services*, 1:180-89, Fall 1957.
A special committee of the Division of Cataloging and Classification sent 300 questionnaires to public, university, and

college and school libraries with audiovisual collections. The person or department responsible for cataloging, types of cards used, cataloging rules followed, classification schemes used, subject headings, access to catalogs, and the use of procedure manuals were investigated. A list of conclusions and recommendations concludes the article.

161. Hensel, Evelyn M. "Treatment of Nonbook Materials," *Library Trends*, 2:187-98, Oct. 1953.
More attention is given to the treatment of archival material as a nonbook material than phonorecords. Reference is made to a survey of libraries concerning the practices of industrial libraries and a bibliography is appended.

162. Hitchon, Jean C. "Indicators," in Henry F. J. Currall, *Phonograph Record Libraries: Their Organisation and Practice.* 2d ed. London, Crosby Lockwood and Son, Ltd., 1970, pp. 80-83.
Indicators are comparable to our Kardex files. These have been gradually going out of use in Britain, although the suggested application would seem to have continued use in small public libraries or institutions with small record collections.

163. McPherson, Beryl, and Berneking, Carolyn. "Phonorecord Cataloging: Methods and Practices," *Library Journal*, 83:2623-24, 2661-62, Oct. 1, 1958.
A brief survey of phonorecord cataloging that could be applied to record collections of small libraries. Includes spoken recordings. Suggestions are made for processing.

164. Olding, R. K. "A System of Classification for Music and Related Materials," *Australian Library Journal*, 3:13-18, Jan. 1954.
A description of a modified colon system for both music, phonorecords and books. It supposedly provides helpful mnemonic devices, shorter numbers, and greater consistency than other schemes.

165. Phillips, Don. "An Expandable Classification Scheme for Phonorecord Libraries," *Library Resources & Technical Services*, 13:511-15, Fall 1969.
A summary of criticisms of classification systems for phonorecords precedes a description of a Cutter-based system. The system provides for all the works of one composer to be shelved together while additional classifications are added for choral music, Christmas music, folk songs, history of music, jazz, opera, and popular music. The system has since been adjusted to visually conform to the LC format.

166. Saheb-Ettaba, Caroline, and McFarland, Roger B. *ANSCR: The Alpha-Numeric System for Classification of Recordings.* Williamsport, Pa., Bro-Dart Publishing Co., 1969.

A classification system devised for all sound recordings (disc, tape, cartridge, or cassette). The first comprehensive recordings classification scheme to be made available in book form; it is based on subject categories. Detailed explanations for establishing class numbers are given.

167. Spivacke, Harold. "The Cataloging of Folk-Song Records," Music Library Association *Notes*, 5:9-16, Nov. 1937.
The methods outlined for cataloging folk-songs on record are those devised in cataloging recordings in the Archive of American Folk Song in the Library of Congress.

168. Stevenson, Gordon. "Classification Chaos," *Library Journal*, 88:3789-94, Oct. 15, 1963.
A report of a survey of classification schemes used for recordings in 392 libraries. Open and closed stacks are evaluated with regard to the effectiveness of the systems which include arrangements by accession number, manufacturers' numbers, adaptation of Dewey Decimal, adaptation of LC, color codes, and by alphabetical order by composer, author, or title. Reprinted in: *Readings in Nonbook Librarianship*. Edited by Jean S. Kujoth. Metuchen, N.J., Scarecrow Press, 1968, pp. 97-105.

169. Sunder, Mary Jane. "Organization of Recorded Sound," *Library Resources & Technical Services*, 13:93-98, Winter 1969.
A brief review of a few classification schemes for recordings in use by other institutions precedes statements that no classification scheme other than accession number is used for spoken records, but color coded catalog cards for the materials are filed in the catalog. The symbols AL and DAL plus an accession number is the only means of organization.

170. Volkersz, Evert J. "Neither Book Nor Manuscript: Some Special Collections," *Library Resources & Technical Services*, 13:493-501, Fall 1969.
Although the ballad collection is not described, the handling of other special collections, the two public card catalogs, and the cataloging practices for these special materials can be considered for handling of similar types of special materials in music.

171. Wienpahl, Robert W. "Recataloging a College Score and Phonorecord Collection," *Library Resources & Technical Services*, 14:421-27, Summer 1970.
A justification for using the Library of Congress M schedule for classifying recordings. Although the intention to unify the phonorecord and score collections seems to have resulted in some unnecessary call number symbols, the procedures for reclassification and processing are thoroughly described.

SUBJECT HEADINGS

172. Bush, Helen E., and Haykin, David Judson. "Music Subject Headings," Music Library Association *Notes*, 6:39-45, Dec. 1948.
Uniformity in the application of music subject headings is not found in card catalogs. The principles of the application of subject headings is discussed.

173. Christensen, Inger M. "Must We Have That New Look in Music Subject Headings?" *Library Journal*, 73:491, March 15, 1948.
Objections to subdivisions of certain Library of Congress subject headings. For smaller libraries which may adapt LC subject headings, less lengthy ones are suggested.

PUBLIC SERVICE

THE LIBRARY COMMUNITY

174. Duckles, Vincent. "The Role of the Public Library in Modern Musical Education," *Fontes Artis Musicae*, 3:37-38, July 1956.
Modern musical education can be furthered when the public library assists individuals and institutions directly concerned with the teaching of music. It can also promote music education in adult classes of music appreciation and recorded or live concerts. Individual pursuit of musical knowledge and skills can be furthered by developing appropriate collections.

175. Duckles, Vincent. "The Role of the Public Library in Modern Musical Education: An American Appraisal," *Fontes Artis Musicae*, 3:140-43, July 1956.
The library and the school serve different functions. The American public library is founded, partially, to help people educate themselves. The public library is in a position to know the musical resources, interests, and potential of its community. A regional library could more effectively meet the needs of multiple parts for community organizations. Communication between the professional and the amateur must be maintained. The librarian who is both informed and experienced can help promote musical education in America. This paper was read at the Fourth International Congress of Music Libraries following the item above as a preliminary report.

176. Gorrie, Kathleen. "Music in a Community Center," Music Library Association *Notes*, 4:450-53, Sept. 1947.
The establishment of a weekly recorded program is discussed. Stresses the importance of music as a recreation as well as the necessity to provide all types of music. Relationships

with other organizations are important. The establishment of new groups can be anticipated such as choral or instrumental ensembles.

177. Henderson, George R., and Linder, Dorothy. "Library Music Echoes in the Community," *Library Journal*, 76:1741-47, Nov. 1, 1951.
A suggested approach for public librarians who want to provide recorded concerts for their clientele. Examples of established programs are provided. The library sponsored radio broadcast is mentioned. The various opportunities for publicity of such a program are outlined. Reprinted in: *Manual of Music Librarianship*. Edited by Carol J. Bradley. Ann Arbor, Music Library Association, 1966, pp. 120-23.

178. McNamara, Stephanie. "A Music Library Service for Western Australia," *Australian Library Journal*, XVI/4:153-56, Aug. 1967.
A service for music that offers reference and lending either directly or through other public libraries in Western Australia is described. Materials available, organization and arrangement, usage, and current development are described.

179. Murphy, Richard M. "The Library in a Music School," Music Library Association *Notes*, 10:537-45, Sept. 1953.
Some of the administrative problems of handling materials, selection, and acquisition in a music library within a music school are considered. The importance of manuscripts, complete editions, recordings, periodicals, and books about music are stressed.

180. Ott, Alfons. "The Role of Music in Public Libraries of Medium Size," *Music Libraries and Instruments. Hinrichsen's Eleventh Music Book*. London, Hinrichsen Edition, 1961, pp. 79-83.
Only cities or medium-sized towns can support music in the public library. The basic selection of books and scores according to public taste is discussed. Storage and classification with facilities for listening and playing music on a piano are recommended. The information is based on the German experience of the author.

181. Posell, Elsa Z. "The Music Division as a Factor in Adult Education," Music Library Association *Notes*, 6:5-9, Nov. 1938.
The librarian has an obligation to stimulate interest in music. The author outlines methods by which he can do so by working with musicians, and working with the layman.

182. Stevenson, Gordon. "Music in Medium-Sized Libraries," *Library Journal*, 90:1255-58, March 15, 1965.
A survey of music services from 174 public libraries. Reprinted in: *Readings in Nonbook Librarianship*. Edited by Jean S. Kujoth. Metuchen, N.J., Scarecrow Press, 1968, pp. 238-44.

183. Wadsworth, Robert Woodman. *Notes on the Development of Music Collections in American Public Libraries.* Unpublished Master's thesis prepared for the Graduate Library School, University of Chicago, March 1953.

The purpose of this item is to give some of the various ways in which the American public library has served musicians, students of music, and the general public; and to show the peculiarities in method and technique characteristic of the work of music libraries and the manner in which the specialized nature of music has modified conventional procedures. Historical setting with some notes on administration, acquisition, classification, cataloging, binding , storage, archives, service, recordings.

SERVICES

184. Lovell, L. G. "Gramophone Record Provision in Public Libraries," *Library Association Record*, 56:251-59, July 1954.

A report of the results of a survey of service providing sound recordings to patrons in England. Details of the kinds of recordings, concern for copyright, special charges, breakage, charges for lost materials, and binding periods are reported.

185. Lovell, L. G. "Gramophone Record Provision in Public Libraries," *Library Association Record*, 56:351-52, Sept. 1954.

In a response to the previous article, various authors protest that books are of primary interest to patrons and recordings are secondary. Recordings are used by a minority of the patrons. Other descriptions of service are given and comments about breakage and damage are given.

186. Lovell, L. G. "Policy in the Provision of Public Gramophone Record Libraries," in Henry F. J. Currall, *Phonograph Record Libraries: Their Organisation and Practice.* 2d ed. London, Crosby Lockwood and Son, Ltd., 1970, pp. 4-31.

The paucity of live concert music (orchestral, chamber, opera) in Britain as compared to other foreign countries is described. The possibility of overcoming this deficiency of musical concerts by means of record collections in libraries is advocated.

187. Walford, A. J. "Regulations for Public Libraries," *Library Association Record*, 55:257-58, Aug. 1953.

Regulations for public libraries in London. One section deals with sound recordings. Inclusive responsibilities of borrowers are cited covering care of recordings and equipment on which recordings are to be played.

REFERENCE

188. Bryant, Eric Thomas. "Reference Books and Periodicals," in his *Music Librarianship: A Practical Guide*. London, James Clarke Co., 1959, pp. 55-108.
Detailed description of thirty-six major reference works. Thirteen periodical titles are suggested for the British library including American titles.

189. Bukofzer, Manfred F. "Reference Requirements of the Research Scholar in Music," Music Library Association *Notes: Supplement for Members*, 8:17-20, June 1949.
The scholar looks for answers to what, where, and when. Useful reference tools are listed and evaluated. Music bibliography should tend toward depth rather than width.

190. Colby, Edward E. "Reference Demands on the Music Librarian in the Public Library," Music Library Association *Notes: Supplement for Members*, 8:21-26, June 1949.
The kinds of questions and the various types of users who may ask the question are examined. Personnel trained in music as well as librarianship are necessary for an adequate reference service in music.

191. Coover, James B. "Reference Bibliography in the Music Library," *Library Trends*, 8:519-28, April 1960.
Bibliography is the starting point of collection building. Books, scores, and phonorecords require special bibliographical implements and methods. The complexity and bulk of materials of music set it apart in its size, texts, performers, and variant editions. Music bibliography is stressed as a tool and encouraged as an open-ended discipline in itself.

192. Cudworth, C. L. "Music Libraries and the Research Worker," *Fontes Artis Musicae*, 2:118-22, Dec. 1955.
A discussion of the pattern followed in beginning music research work. Suggestions are given for assisting the worker.

193. Duckles, Vincent. "Music Literature, Music, and Sound Recordings," *Library Trends*, 15:494-521, Jan. 1967.
Attention is centered on three items of bibliographical concern: 1) music literature, 2) music (including recordings), and 3) recent trends in descriptive bibliography. The most important major bibliographical works are discussed. Extensive bibliography.

194. Elmer, Minnie. "The Music Catalog as a Reference Tool," *Library Trends*, 8:529-38, April 1960.
Special materials in special collections need different or more precise avenues of approach. Other arrangements offered by

bibliographies, thematic catalogs, and foreign sources may suggest another approach to cataloging music materials to assist reference librarians to assist the user. Reference functions of the catalog are considered including the shelf list as a classed catalog, subject headings along with the supplementary and related bibliographical tools such as indices, printed catalogs, and other reference books.

195. Gwynn, Stanley E. "Special Reference Problems in Art and Music," in Pierce Butler, *The Reference Function of the Library*. Chicago, The University of Chicago Press, 1943, pp. 124-43.
This discussion is outlined under two areas: 1) the nature of the subject matter, and 2) the character of the popular and scholarly attitude toward the arts. Emphasis is placed on the needs of the scholar and the student. The absence of some basic reference tools is noted.

196. La Rue, Jan. "Musical Exploration: The Tasks of Research Bibliography," *Library Trends*, 8:510-18, April 1960.
The author probes the vast area of musical literature that has never been explored in spite of existing important bibliographical sources. Two problems must also be considered: 1) how much do we know of existing bibliographies? and 2) how can results of bibliographical studies be distributed to assure maximum use?

LOCAL MUSIC HISTORY

197. Epstein, Dena J. "On Collecting Materials for Local Music Histories," Music Library Association *Notes*, 24:18-21, Sept. 1967.
A brief plea for librarians to accumulate local music history. There are small problems inherent in such a project, but the results are valuable to music research.

198. Spivacke, Harold. "The Collection of Musical Material of Local Interest," Music Library Association *Notes*, 8:49-54, Aug. 1940.
The types of materials of local interest are numerous and varied. Programs, newspaper articles, and all materials that are a record of the past and present musical life of the community should be preserved.

SPECIAL TYPES OF LIBRARIES: RADIO, SCHOOL, SYMPHONY ORCHESTRA

199. Balliett, Melvin L. *Selmer Music Library Manual for Band, Orchestra, Chorus, and Ensemble*. Elkhart, Indiana, H. & A. Selmer, 1940.
For the librarian who must administer collections and individual parts for band this is an indispensable guide to storage, issue, and recall, use of student assistants, organization, and classification.

200. Clark, J. Bunker, and Clark, Marilyn S. "A Music Collection for the High School Student," Music Library Association *Notes*, 25:685-91, June 1969.
A basic reference collection of books (84) and a list of standard musical compositions usually found in an introductory music history or appreciation textbook. Recommended as a basic collection within the high school or public library.

201. Mann, Alfred. "Records in the Classroom," Music Library Association *Notes*, 8:471-86, June 1951.
The phonograph provides a proper, full-scale performance for class discussion. The disadvantages of gaps in LP repertoire and other disadvantages of using LP's are mentioned. The article closes with responses to criticisms and a list of record companies with addresses.

202. Pressler, Joan. "Organizing Library-Based A-V Materials," *School Libraries*, 14:43-47, March 1965.
An article devoted to the handling of audiovisual materials in a high school library. Some brief suggestions are given for phonorecords and magnetic tapes.

203. Rufsvold, Margaret I., and Guss, Carolyn. *Guides to Educational Media*. 3rd ed. Chicago, ALA, 1971.
This booklet lists educational media catalogs, professional organizations in the educational media field, and periodicals. An aid in locating a few discographies on special subjects and music lists.

204. Taynton, Jesse C. "The Symphony Orchestra Library," Music Library Association *Notes: Supplement for Members*, 21:16-20, Dec. 1952.
The article is divided into two parts: 1) the fundamental duties of the orchestra librarian, and 2) the building of a concert and part taken by the librarian.

FRIENDS OF MUSIC

205. Gallozzi, Bernice B. "Friends of Music," in *Manual of Music Librarianship*. Edited by Carol J. Bradley. Ann Arbor, Music Library Association, 1966, pp. 115-19.
A Friends of Music organization promotes the use and understanding of a music library, increases funds for resources, and helps meet current and future needs. Intended as a resource for the public library, this discussion outlines the purpose, organization, publicity, privileges of membership, functions, and administrative details of such a group.

206. Shepard, Brooks, Jr. "Friends of the Music Library," Music Library Association *Notes: Supplement for Members*, 32:2-6, June 1961.

An extensive discussion detailing the reasons for the need of a Friends of the Library organization and the rights and responsibilities of the library and its supporters.

HISTORY AND DISTRIBUTION OF MUSIC LIBRARIES

HISTORY

207. Benton, Rita. "An Introduction to American Music Libraries," *Fontes Artis Musicae*, 9:28-33, Jan.-June 1962.
Differences in music libraries in Europe and the United States are noted. The historical development of American music libraries from the east to the west is outlined followed by a brief history and description of the major feature of important music collections on this continent.

208. Duckles, Vincent. "The Growth and Organization of Music Research Libraries in the Western United States," *Music Libraries and Instruments. Hinrichsen's Eleventh Music Book.* London, Hinrichsen Edition, 1961, pp. 47-53.
Factors in the development of a music research library are discussed, e.g., the influence of scholars, the selection of scholarly publications, the acquisition of a basic reference collection, and primary sources.

209. Hagen, Carlos B. "The Struggle of Sound Archives in the United States," *Library Trends*, 21:29-52, July 1972.
There are many problems involved in creating and insuring the survival of sound archives. It is important that more attention be given to solving these problems. Some background is given about the development of sound archives in the U.S., followed by an historical perspective of specific institutions. Bibliography.

210. Millen, Irene. "Patterns of Growth in Public Music Libraries," *Library Trends*, 8:547-55, April 1960.
An historical approach to the development of music collections in public libraries. Selection policies for scores and phonorecords are considered in the light of the fact that collections are probably built around a basic repertoire but special emphasis depends upon the library user.

211. Neighbour, O. W. "Some American Music Libraries," *Brio*, 1:18-21, Spring 1964.
A brief discussion of British impressions following a visit to some of the more important American libraries. Lists the origin of the collection, the director at that time, and the scope of its service.

212. Smith, Carleton Sprague. "Libraries of Music," in *The International Cyclopedia of Music and Musicians.* Edited by Oscar Thompson. New York, Dodd, Mead and Company, 1964, pp. 1198-1205.

The changing functions of our present-day music libraries is noted in this article which also provides a chronological development of a few outstanding collections. Important libraries in several countries and their most significant holdings are cited.

DISTRIBUTION

213. Cooper, Eric. "Gramophone Record Libraries in the United States of America," in Henry F. J. Currall, *Phonograph Record Libraries: Their Organisation and Practice.* 2d ed. London, Crosby Lockwood and Son, Ltd., 1970, pp. 247-58.

No mention of American record libraries was made in the first edition of this book. A brief history of the establishment of record collections in the U.S. (the first in the St. Paul, Minnesota, Public Library in 1931). The collection in the New York Public Library and general problems of administration, classification, shelf arrangement, and cataloging are described. This is followed by descriptions of the Rodgers and Hammerstein Archives of Recorded Sound, the Yale University collection, the Stanford Archives of Recorded Sound, and the Library of Congress Recorded Sound collection.

214. Cudworth, C. L. "Libraries and Collections," in Sir George Grove, *Grove's Dictionary of Music and Musicians.* 5th ed., Volume 5. Edited by Eric Blom. 10 Vols. New York, St. Martin's Press, 1966, pp. 160-223.

This section of the dictionary will be helpful to the music librarian who must locate foreign or domestic collections of special interest to students or researchers.

215. March, Ivan. "British Commercial Record Libraries and the Independent European Discothèques," in Henry F. J. Currall, *Phonograph Record Libraries: Their Organisation and Practice.* 2d ed. London, Crosby Lockwood and Son, Ltd., 1970, pp. 237-46.

British commercial record libraries and the nonprofit independent discothèques on the continent originated almost simultaneously in the early 1950s. The English libraries have provided primarily postal service while the Europeans favor more personal service. The article describes the establishment of a commercial record library in Blackpool. Discusses discothèques in Rotterdam, Brussels, and Paris.

216. Miller, Philip L. "Educational and Scientific Aspects of the Record Library," *Fontes Artis Musicae,* 3:41-43, July 1956.

Four types of record collections are identified and described: 1) the archive, 2) the educational collection, 3) the public

listening collection, reference, or circulating, and 4) the broadcasting collection. Public concerts of recorded music have become popular exhibiting requests of high quality.

COOPERATION: SPECIAL PROJECTS

COOPERATIVE PROJECTS

217. Hill, William G. "The Regional Music Project of the Midwest Chapter," Music Library Association *Notes: Supplement for Members*, 5:3-8, Sept. 1948.
Outlines the needs and steps leading to a depository for regional music collections. Lists depositories for ten states in the Midwest.

218. Howes, John W. "The Sound Recordings Group of the Library Association," in Henry F. J. Currall, *Phonograph Record Libraries: Their Organisation and Practice*. 2d ed. London, Crosby Lockwood and Son, Ltd., 1970, p. 3.
Briefly explains the organization of a group interested in establishing service for materials no longer novel. The group is more interested in assisting the professional education of those concerned with recordings.

219. Waters, Edward N. "A National Library in the Field of Music," Music Library Association *Notes: Supplement for Members*, 30:6-9, Sept. 1960.
The development of a national library of music is described through its basic collection and subsequent enlargement to render a national service. Future responsibilities are to collect and preserve the music of its own nationality.

INTERNATIONAL MUSIC LIBRARIANSHIP

220. Davies, J. H. "The International Association of Music Libraries," in Henry F. J. Currall, *Phonograph Record Libraries: Their Organisation and Practice*. 2d ed. London, Crosby Lockwood and Son, Ltd., 1970, pp. 1-2.
Describes the beginnings of IAML, notes committees, cooperation with other bodies, meetings, and lists publications of the organization.

221. Hart, Elizabeth. "Music: National Provision and Activities in Libraries of Austria, France, Great Britain, and the United States," *Brio*, 8:3-6, Spring 1971; 8:1-5, Autumn 1971; 9:1-4, Spring 1972.
Historical survey and comparison of collections, purposes, and services in the national libraries indicated.

222. King, Alexander Hyatt. "The Music Librarian and His Tasks, National and International," *Fontes Artis Musicae*, 6:49-55, July-Dec. 1959.
The international responsibilities of music librarianship are described in their relationship to service in the areas of books, scores, recordings, and research. Problems not yet touched upon by the IAML are also noted.

EXHIBITIONS AND RARE MATERIALS

223. Barksdale, A. Beverly. "On the Planning and Arranging of Music Exhibitions," Music Library Association *Notes*, 10:565-69, Sept. 1953.
The use of exhibit space sometimes causes problems. This problem, as well as planning, procuring, presenting, and promoting an exhibition, is discussed.

224. Fernandez, Hector. "Music on Display," *Brio*, 8:6-11, Autumn 1971.
A dialogue about the preparation of music exhibits. Practical suggestions for display surfaces, background fabrics, lettering, and devices.

225. Fernandez, Hector. "Talking about Exhibitions," *Brio*, 7:4-8, Spring 1970.
A dialogue discussing some of the problems in preparing exhibits such as design factors, the potential audience, catalogs, lighting, vertical or horizontal cases, photographs, and color.

226. Shepard, Brooks, Jr. "Museum Aspects of the Music Library," in *Manual of Music Librarianship*. Edited by Carol J. Bradley. Ann Arbor, Music Library Association, 1966, pp. 129-36.
Criteria for the museum aspects of the music library are mentioned. Rare book and music materials; musical instrument collections; and collections of nonbook materials are described with regard to maintenance, use, and exhibits. Bibliography.

EDUCATION FOR MUSIC LIBRARIANSHIP

227. Angell, Richard S. "Librarian Education Conference," Music Library Association *Notes*, 6:454-56, June 1949.
A discussion of the need for special training in music librarianship. Little is being done other than special area courses as a part of library curricula in library schools on a rotating basis.

228. Danton, J. Periam. "The Library School and the Music Specialist," Music Library Association *Notes: Supplement for Members*, 8:7-10, June 1949.
A discussion of problems in training for music librarianship.

229. Davies, J. H. "Selection and Basic Training of Staff for Music Libraries," *Brio*, 2:4-7, Spring 1965.
The British plea for training for music librarians. The author feels that a music degree is necessary before library training for those who want to become music librarians.

230. Duckles, Vincent. "The Teaching of Music Bibliography: A Consideration of Basic Text Materials," Music Library Association *Notes*, 20:41-44, Winter 1962-63.
An overview of lists, surveys, and syllabi for courses in music bibliography which would benefit music librarians.

231. Heyer, Anna Harriet. "Where to Train in Music Librarianship," *Library Journal*, 76:1786-88, Nov. 1, 1951.
This article reviews the training for music librarianship discussed by Otto Kinkeldey in the *ALA Bulletin* in 1937. Schools still do not place special emphasis on training for music librarianship but more opportunities are available.

232. Hibberd, Lloyd. "The Teaching of Bibliography," Music Library Association *Notes*, 20:33-40, Winter 1962-63.
An in-depth discussion of the scope of education in music bibliography. The audience and the scope of the subject are examined. The purpose of instruction would be to enable the music librarian to meet the demanding needs of the researcher.

233. Holum, Katharine. "Problems in Training and Recruitment," Music Library Association *Notes: Supplement for Members*, 25:9-13, Dec. 1957.
An attempt to show what had been done in training for music librarianship, what the present outlook was, and the need for a minimum training program. Some of the same problems exist today.

234. Kinkeldey, Otto. "Training for Music Librarianship: Aims and Opportunities," *ALA Bulletin*, 31:459-63, Aug. 1937.
The larger the book collection, the greater the need for a subject specialist. A special adaptability and training are required to read and understand musical compositions. A music librarian should be a good librarian. Requirements for this special function should include a deep interest in music, a reasonable acquaintance with music theory. Ability to compose or perform is welcome, but not necessary. Foreign languages and bibliographic skill with printed music are decided assets. Library schools are not prepared to give this training. Courses have appeared at Columbia School of Library Science. The skills could be learned in the music divisions of larger libraries.

235. Lowens, Irving. "The Future of Music Librarianship," *Library Journal*, 90:1263-67, March 15, 1965.
Music facilities are put to maximum use by the increasing number of music researchers, and a new, different public who want to use their own instruments as well as phonorecords. Specialized libraries cannot provide service and public libraries cannot provide materials. More music specialists are needed. Standards for music materials in the general library should be set. Three approaches to meeting music needs in the general library are identified. An emphasis for the listener is stressed.

236. Marco, Guy A. "After *Grove's*, What?" *Library Journal*, 90:1259-62, March 15, 1965.
A broad discussion of the lack of standards in selection and interpretation of library music holdings in public, school, and academic libraries. Part of the fault lies with library education. For a full account of the author's survey on music in the library school's curriculum see "Music in the Library School" in Music Library Association, Midwest Chapter, *Explorations in Music Librarianship*, No. 1, June 1966.

237. Miller, Miriam H. "Personnel and Training," in Henry F. J. Currall, *Phonograph Record Libraries: Their Organisation and Practice*. 2d ed. London, Crosby Lockwood and Son, Ltd., 1970, pp. 38-45.
The rise in the number of gramophone record collections in libraries has given rise to the demand for personnel properly trained to service the collections. The various approaches to the establishment of the collections (as a part of a music department, a separate department itself) and the people chosen to operate them are considered.

238. Olmsted, Elizabeth. "University and College Offerings in Music Librarianship," Music Library Association *Notes: Supplement for Members*, 25:14-17, Dec. 1957.
A review of offerings in special institutions followed by a brief summary of training in other fields of special librarianship such as law.

239. Redfern, Brian. "The Education of a Music Librarian," *Brio*, 5:10-12, Spring 1968.
In Britain, music librarians are appointed without sufficient qualifications. "There are no courses designed to train music librarians being offered in this country at the present time." Courses should be developed to offer more special detailed training. Cooperative efforts of music faculty and library schools should be encouraged. Special courses of short duration should be offered after completion of basic library studies.

240. Stevenson, Gordon. "Training for Music Librarianship: A Survey of Current Opportunities," *Library Trends*, 8:502-09, April 1960.

There is neither a lack of music schools nor a lack of library schools in the U.S., but where can a student receive both to become a music librarian? It is difficult to determine exactly how many schools permit some variation of the joint library school-music school program. Some description from college bulletins is offered. The University of Chicago program is rated outstanding. It is suggested that undergraduate work of music librarians be in musicology or music history in addition to the library science degree.

241. Weichlein, William. "Training for Music Librarianship," *Fontes Artis Musicae*, 18:28-30, Jan.-Aug. 1971.

The need for specialized training in music is emphasized. Numerous organizations have tried to define standards for specialized training. The opportunities for a few specialized courses is available. It is hoped that the Music Library Association will be able to set standards for specialized library education soon.

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